

MUSICAL FOUNTAIN

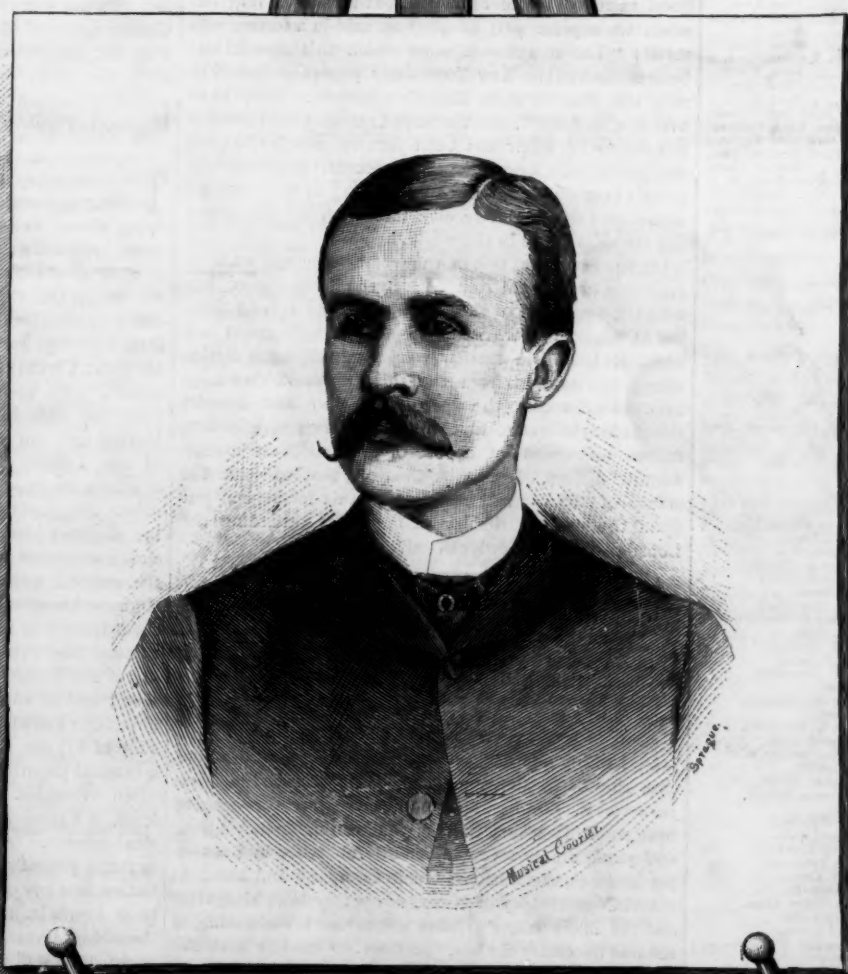
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIII.—NO. 15.

NEW YORK, WEDNESDAY, OCTOBER 13, 1886.

WHOLE NO. 348.



ALBERT MORRIS BAGBY.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 348.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months ... \$30.00 | Nine Months ... \$60.00

Six Months ... 40.00 | Twelve Months ... 80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 13, 1886.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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Offices: No. 25 East Fourteenth St., New York.

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PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti, Smerich, Christine Nilsson, Scatchell, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bohrer, Mme. Fernández, Lotka, Minnie Palmer, Donald, Marie Louise Dotti, Geisinger, Fursch-Madi, Catherine Lewis, Zélie de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Velig, Florence Clinton-Sutro, Calixa, Lavallée, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobson, J. O. Von Prochaska, Edward Grieg, Eugene d'Albert, Lili Lehmann, William Camillus, Franz Rummel, Blanche Stone Barton, Thomas Ryan, Achille Erard, King Ludwig I., C. Jos. Brambach, Henry Schradieck, Heinrich Hofmann, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coglian, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejó, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louisa Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebvre, Ovide Musin, Anton Udvardi, Alcuin Blum, Joseph Koegel, Dr. José Godoy, Carl Reiter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Franz Liszt, Christine Dessert, Dora Henningsen, A. A. Stanley, Ernst Catenhusen, Pablo de Sarasate, William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontaki, S. B. Mills, E. M. Bowman, Otto Bendis, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmond Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junk, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emma Hamlin, Otto Sutro, Carl Faellen, Belle Cole, Carl Millocker, Lowell Mason, Verdi, John A. Brookhoven, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hun-King, Pauline L'Allemand, Hummel Monument, Johaan Svendsen, Anton Dvorak, Saint-Saens.

THE Italians are peculiar people. It certainly must make a fellow smile to read in one of our Italian exchanges the announcement that at the Theatre Bellini, in Naples, an *opera-ballet* in four acts entitled, "Charlotte Corday," words by Gaetano Montedoro and music by Attilio Belluci, will shortly be produced. This is truly prodigious. "Charlotte Corday" an *opera-ballet*? How are they going to do it? Are they going to make Marat dance in the bath-tub or Charlotte Corday on the guillotine? In either case we should like to see it.

WE are enabled to inform our readers that Mr. Anton Seidl, the great conductor of German opera at the Metropolitan Opera-House, has definitely decided upon adding three more orchestral concerts to the great number of those already advertised to be given this winter. Mr. Seidl's programs will be largely, if not exclusively, made up from the works of Wagner & Beethoven, both of whom he reverences as the greatest masters of music the world has so far produced. His orchestra will be that of the Metropolitan Opera-House, at which place the concerts will, of course, be given. We are glad to see this energetic move in the right direction on the part of Mr. Seidl, who at last season's Wagner concert showed himself to be a symphonic conductor of great originality of conception, as well as of the same technical ability and knowledge that distinguish his work as an operatic conductor. In the latter capacity Mr. Seidl is equalled only by Richter, Mottl and possibly by Levi. He is surpassed, however, by no one.

FEW of the predictions made by THE MUSICAL COURIER have come to be verified so quickly and so thoroughly as the one made, in regard to the non-success of Miss Violet Cameron. It is not exactly in good taste to quote one's self, but we will be forgiven when we reprint part of what we said in a former editorial: "The minuteness with which this scandal has been treated in the New York daily papers is bound to ruin the plans of these English schemers. They have overshot the mark, and the impudent manner in which this disgusting affair has been thrown into the faces of our public will keep the more decent, and therefore greater portion of the latter, from going to see a woman whom they would not receive into their families under any considerations in the world."

On the first night one of the worst audiences we have ever seen in a decent New York theatre was present, but with the assistance of the deadheads they at least filled the house. Since then the audiences, which could not very well fall off in quality, have gradually been diminishing in size, and from the third night on they have been so slim that the speculators who had bought tickets for the entire first week in advance were in sore distress and could not dispose of their purchase at even nominal figures. Let us be thankful that at least the stamp of disapproval has even in this form been put upon the flagrant display of indecency attending the Lonsdale-Cameron order of advertising.

THE following notice went the round of the daily papers last week:

At the suggestion of Mr. Theodore Thomas, president of the New York branch of the National Opera Company, the Boston Symphony Orchestra will give a series of concerts December 24, January 21 and February 15 at Steinway Hall, and the New York branch of the National Opera Company will guarantee the success of the same.

On looking over the Steinway Hall date-book we find that the dates above mentioned are reserved for Mrs. Jeanette F. Thurber, by whom they were taken some time ago. It seems that as that estimable lady's time and purse are not yet sufficiently absorbed by her two pet schemes, the National Opera Company and the National Conservatory of Music, nor yet by Miss Margulies and the many other artists whom she is sustaining, it became necessary for her, therefore, to meddle with the Boston Symphony Orchestra, and the National Opera Company will guarantee the success of the concerts in spite of the copious opposition orchestral concerts to be given here by Theodore Thomas, Anton Seidl, Frank Van der Stucken and Walter Damrosch. Can the National Opera Company guarantee this success? Well, hardly. Mrs. Thurber can, indeed, guard the Boston Symphony Orchestra against financial loss by paying for the hall, the advertising, traveling expenses, &c., but she cannot guarantee either the financial or the artistic success of the undertaking. This statement of Mrs. Thurber's, therefore, must be counted just as reckless as the one at the beginning of the little paragraph which says: "At the suggestion of Mr. Theodore Thomas," &c. We are morally convinced that these few words contain an utter falsehood. We doubt very much whether Mr. Thomas ever knew anything about this latest

Thurber scheme until he read his name in connection with it as above mentioned. With all due reverence for Mr. Thomas as the first conductor in this country, we know him well enough to be able to state that he does not usually invite competition. He does not need to fear it when it comes, but he certainly is not obliged to send to Boston for it to come. Mrs. Thurber or her admirers would do well to be a little more careful in the future with regard to the dissemination of such little newspaper paragraphs as the one mentioned above.

MR. THEODORE THOMAS is making this year some extra efforts. In order to be able to perform Bruckner's seventh symphony according to the score four tubas are wanted. Brückner employs the full Wagner orchestra, and the symphony is scored as heavily as "Die Götterdämmerung." Thomas had a set of four tubas ordered in Germany and they have just arrived; the work therefore will be performed at the Philharmonic Society concert as written, and *Siegfried's* "Funeral March" will also be heard in future in the original scoring by Wagner, instead of with the substitution of horns for tubas, as has been done heretofore. Mr. William Gericke, the conductor of the Boston Symphony Society, who called on us last Sunday, informed us that he also has ordered four tubas from Germany. Mr. Thomas has further added to his orchestra the following new artists: Harpist, Mr. Moser, from Vienna, member of the celebrated harpist family of that name; he comes to take the place of Mr. Breitschack, the latter having gone to Wiesbaden—to open a boarding-house; two new violinists, Mr. Völker, formerly second concert-master of the Frankfurt-on-the-Main Museum's concerts, and Mr. Müller, from Weimar, a pupil of Kumpel; lastly, Mr. Oelhy, a young violoncellist, who has just received the first prize at the Brussels Conservatory of Music. Among the smaller novelties that Mr. Sachleben, Mr. Thomas's agent, has brought with him from the other side of the Atlantic are some works by Lalo and Chabrier, which will be heard during the coming season.

THE stopping of the *Keynote* last week was an event long ago anticipated by everybody who knows anything about newspapers and their successful management. Mark Twain has told the story very amusingly of a fellow who tried to edit an agricultural paper without possessing the slightest knowledge of the subject he was called upon to treat. Mark Twain's humorous sketch some little time ago was used in the trade department of THE MUSICAL COURIER to ridicule the so-called music-trade editors of the various papers still in existence. If it is true that outside of Mr. Marc A. Blumenberg, of this journal and our esteemed colleague, Mr. Paul de Wit, of the *Leipsic Zeitschrift für Instrumentenbau*, both of whom are experts on the question of musical instruments, there are no editors of trade papers here who have the slightest idea of what a pianoforte or any other musical instrument really is, it is equally true that none of the musical editors of any of these journals has the slightest knowledge of the subject of music. It sounds absurd, but it is nevertheless true. Mark Twain's hypothetical case can be found to really exist in the musical life of the United States at any moment. One may be a King, and as such even marry a good singer, as kings have been known to do; one may even spend the regal sum of \$75,000, and yet not be able to make a success of a musical paper, and though one be an Archer one may often overshoot the mark. Apropos of Archer, he, at least, is a musician, and as such he is entitled to a musical opinion. As regards the editors of those other musical journals, however, not one of them, as we said before, has any knowledge of the subject of music, and their journals, consequently, have no reason to exist. Anything, however, that has no reason to exist is bound to go, and go they will, just as sure as the *Keynote* has gone!

—Mrs. Pauline L'Allemand gave a concert in Syracuse, her native place, on Friday night last, in the Alhambra Ring. The vast building proved too small for the number of people who were attracted by the interesting program and hundreds had to return without hearing it. The stage looked well-nigh like a garden, so crowded was it with floral tributes of various descriptions, and the fair prima donna kept her listeners in one uninterrupted state of admiration. Constantin Sternberg, the pianist, and the excellent violoncellist, Mr. Emil Schenk, contributed no little to the success of the concert and were both recalled several times. Sternberg's "Dream of a Ball" proved to be a charming and piquant bit of musical writing, and brilliantly sung by Mrs. L'Allemand it won a hearty encore. Altogether the concert was perhaps the most enjoyable one to the audience, as well as the most gratifying to the artists ever witnessed here.

Heinrich Hofmann.

Editors Musical Courier:

THE fine portrait of Heinrich Hofmann, which appeared in a recent number of your paper, brings to mind the fact that, comparatively speaking, he is but slightly known in this country, although his piano works especially entitle him to consideration from teachers and, in fact, from all who are interested in refined, graceful, and truly poetic compositions. In his own line of musical thought he is one of the most brilliant examples of the modern school, and one of those who assist in giving Germany its high, general musical standing. I say general advisedly, for, since Wagner's death, the real supremacy belongs to Russia by virtue of that king of composers and pianists, Anton Rubinstein.

In spite of Hofmann's transatlantic fame no mention is made of him in that ponderous and supposed-to-be accurate musical work called "Grove's Dictionary of Music and Musicians." Upon what grounds, his exclusion may be justified one may scarcely imagine, unless it be on the unpardonable ground of ignorance. It is to be hoped that Hofmann may not consider it of great moment to be overlooked by the supposedly ubiquitous Grove, who succeeded in hunting up all the fourth and fifth rate singers in England to bestow upon them a cheap attempt at immortality.

As THE MUSICAL COURIER states, Hofmann was born in 1842 and is now forty-four years old. His several Christian names, Heinrich, Carl, Johannes, should be committed to memory to distinguish him from many less important Hofmanns, the only one worth mentioning in the same breath being our own English-American Richard Hofmann. After Heinrich Hofmann's studies at Kullak's Conservatory with Grell, Dehn and Wuerst, he gave private instructions to a large number of pupils. Since 1873, however, he has devoted himself almost exclusively to composition. In the realm of opera he achieved success as early as 1869 with "Arnim," a work which contains leading motives and other Wagnerian features. This opera was given twelve times in one season, at that time an unusual evidence of popularity. More recently "Aennchen von Tharau" has been presented upon seventeen different stages and has everywhere been welcomed with hearty applause. "Die Schöne Melusine," a choral work, has been given in this country several times, and has been particularly successful in the South and West. It is characterized by many melodious themes and by good harmonization. The "Frithjof Symphony" has been given in New York, but not very recently. Both this and the fine Hungarian suite would be a welcome addition to some of our musical programs this winter, as they are noble and strong works and show the greatest height to which Hoffman has yet risen in musical composition.

But while few can have the opportunity of acquainting themselves with his orchestral works, his piano pieces are within reach of all. No finer four-hand compositions can be found in the whole range of pianoforte literature. Judging from the sale in New York, the most popular here are the "Liebesfrühling," "Liebesnovelle" and "Silhouetten aus Ungarn." While these, particularly the two first-mentioned, are sweet and poetic, it seems to me that in none of the numbers can be found the real power that marks some of his "Poetic Sketches" adapted to Rückert's and Von Scheffel's poems. His perception of the real connection which exists between the sister arts entitles him to high rank as a composer in the estimation of all who comprehend the spiritual meaning of any art work, whether it may lie in the domain of music, poetry, sculpture or painting. "Ekkehard's Auszug," with its vigorous opening theme, and the dainty sketch having for its motto "Die schöne Griechin blickte schelmisch drein" are excellent examples of the preservation of that spiritual atmosphere which surrounds a poem and which should be transferred to its musical counterpart. Properly played, the latter musical gem can scarcely be equaled in its way except by the same composer's "Frau Holle's Kuhreigen," in the first book of the "Norwegische Lieder und Tänze." The same qualities noticeable in these examples give value to some of the short pieces in "Aus Meinen Tagebuch." "Die Nachtigal singt," "Den Bach entlang," "Wandervogeln," "Schneeflocken" are full of delicate harmonic changes, and their fanciful sweetness causes them to form acceptable interludes between heavier compositions at any piano recitals.

The "Lied" and "Springtanz" in the second Norwegian book, the "Sennelied" in the first book, and the "Englische Volksweisen," a "Barcarole," arranged by Robert Thallon, and "Babbling Brook" may be especially commended to teachers. Hofmann's "Vier Stücke," op. 76, does not call for special praise, for, although the "Abendgesang" has a pleasant, flowing motif, the poverty of the idea is not covered up by the good harmony. The gavotte in this series is, however, tuneful and well constructed.

The delicate melodies and the exquisite modulations shown in Hofmann's music are mentioned first as most prominent characteristics; but it by no means follows that he cannot and does not rise above mere prettiness when the subject demands more power. The grand "Coronation March" and the Hungarian dances, notably the second and fourth books of "Neue Ungarische Tänze," show the necessary union between idea and form. It is certain that the barbaric wildness of Hungarian music becomes wearisome when listened to for any length of time, but in these Hungarian dances of Hofmann there is so much variety of form and rhythm and such deftly-managed surprises that we lose all sense of monotony as we note the constant element of the unexpected. When played with spirit some of them give much better effects

than the Liszt rhapsodies, with the embroideries left out. To sum up my own impression of Hofmann, I should call him a true "tone poet," a much-abused expression, but in this case strictly applicable. He has the special qualities of a poet, vivid imagination, warm feeling, a delicate perception of the consistent atmosphere which ought to surround a composition. In addition, he has at times a vigor which, while it has not yet uplifted him to the height of some more conspicuous composers, redeems him from the charge of undue effeminacy. And it should not be overlooked by those who delight in a constant succession of bold and striking motives and who, therefore, like to call Hofmann effeminate, that even those strong motives—the masculine elements in music—become tiresome if unrelieved by poetic loveliness and dainty fancies—the ever womanly elements which must exist in all artistic natures to enable them to produce works that shall be truly satisfactory and imperishable.

K. E. C.

The Study of Music in New York.

BY GUSTAV KOBÉ.

THOSE whose critical duties imposed upon them the task of attending the principal events of last winter's musical season, and who thus know that barely a day passed without some concert or operatic performance, can hardly believe that there was a time when the program of a first-class concert in New York could be made up of solos and duets for the jew's-harp and songs accompanied by the guitar. In those days New Yorkers were neither Italian nor Wagnerian in their tastes, for they did not have to choose between the arias of Donizetti and the Leitmotiven of Wagner, the prima donna usually favoring them with a ditty of this sort:

"I'm o'er young to marry yet,
I'm o'er young to marry yet,
I'm o'er young; 'twould be a sin
To tak' me frae my mammy yet."

At that time, if we may trust the statements of a German musician who contributed letters from here to a German musical weekly, there was in all the United States but one oboe player. He lived in Baltimore. Hence, in all other cities of this country passages written for oboe were skipped. The orchestras must have gone through their performances with a hop, skip, and a jump. Of all musicians, a trombone player with good lungs commanded the best salary; for the trombone was substituted for all instruments of low register. The leader of an orchestra had to be a very active person, as public taste demanded that he should play the principal theme on the violin, no matter what instrument it might have been written for.

That the opportunities for acquiring a musical education in New York were then extremely limited I need hardly say. No conservatory was required for instruction on the jew's-harp, and the "I'm-o'er-young-to-marry-yet" school of singing did not call for very great skill in vocalization. There were, of course, some few really good musicians here, but their activity was limited.

Now New York is one of the great musical centres of the world. Indeed, there is no city in which there were last winter so many important musical events as in New York. Mr. Seidl, the musical director of the Metropolitan Opera-House, was simply amazed. "The trouble is," he said, "that there is too much music here." We have many kinds of "limited" companies, but as yet no opera or concert companies whose performances are limited in number. That we shall have another such heavy season I can hardly believe. It is too much for the public, and too much for the musicians. I have an idea that it was the result of a deep-laid scheme on the part of New York musicians to annihilate the critics. The latter nearly succumbed to the arduous duties of the season, but the musicians gave out just in time.

Bearing in mind the vast difference between the season of jew's-harps, trombones and fiddling leaders, not to mention vocal efforts of the kind I have referred to (which belong, fortunately, neither to the music of the present nor the music of the future, but to the music of the past), and comparing such a season with that of last winter, let us ask ourselves if the opportunities for acquiring a musical education in New York have correspondingly increased. From one point of view they have; from another they have not. There are two kinds of musical education. The former deals entirely with the aesthetics of music, and is sought by people of musical sensibilities, who simply desire to learn to appreciate good music. These are the people who learn entirely from hearing others perform, and reading what is said of the performances. To them every good concert performance and every good operatic representation is a valuable opportunity for acquiring musical instruction. In New York the amplest opportunities for acquiring such instruction are offered. The course can be taken very gradually, too. The first knowledge of the aesthetics of music may be acquired at the Thomas concerts for young people. The music interpreted at these does not overtax the youthful powers of musical perception. These concerts form the kindergarten of the course. A step beyond them are the Thomas Popular Concerts. The music interpreted by these is of a more substantial character. A season or two of the popular concerts leads to the Philharmonics. The seeker after the true and beautiful in music will find it here, for it is doubtful if a finer orchestra exists. The orchestra at Bayreuth, which is a model German orchestra, is certainly inferior to our Philharmonic in the brass and wood departments.

Besides the Philharmonic, we have the Symphony and Oratorio Societies. Through these one enters the greatest musical institution of the country, the Metropolitan Opera-House, where one can hear the music-dramas of Wagner, which are among operas what Beethoven's symphonies are among symphonies. Probably, too,

the American Opera Company, which did capital work toward the close of last season, will become an additional musical institution of value. Thus New York affords to anyone who desires to cultivate a taste for music opportunities equal, if not superior, to those offered by any city in the world. He can become familiar with the works of every important school of music, for we are nothing if not liberal here.

There is another kind of musical education—that required by those who desire to equip themselves for the career of public performers on the concert or opera stage. Are the facilities in New York for acquiring such a musical education sufficient? I wish I could answer that question heartily in the affirmative. But the plain truth is that this country has produced no great singer or player who has not gone to Europe for a finishing school. We have good teachers here—hard, earnest workers—and not a few excellent music schools, but no institution as yet capable of developing musical talent to the highest degree. The schools lack the thoroughness of the European conservatories. As a nation we are too much in a hurry. Similarly, our educational institutions are too much in a hurry. They try to turn out doctors, lawyers, musicians in about half the time that foreigners spend over the study of medicine, law and music. The result in our musical life is that we have a large number of superficially educated players and singers, who, if they had studied abroad, would have received a thorough musical education and become famous in their art.

Show me one great singer or player entirely educated in this country, and I will acknowledge that I am in error. It is an unpleasant truth that I am stating, but if we felicitate ourselves on imaginary facilities for developing musical talent we may never have the real facilities. There is, however, rich promise for the future, for we are rapidly awakening to a sense of the importance of thoroughness.

Such proficiency as an amateur desires to obtain can be acquired in New York, though, perhaps, the pupil will not have the influence of musical surroundings in his own home. I am afraid the parents who want their children to learn right away to play or sing a tune are in a great majority over those who appreciate the importance of five-finger exercises. When someone complimented Mozart upon the "ease" of a certain composition he replied: "Ah, you do not know with what difficulty that ease was acquired." When we have reached a point where we can appreciate the difficulty with which "ease" is acquired, we will no longer have to go abroad for a musical education. May that time speedily come!

Albert Morris Bagby.

ALBERT MORRIS BAGBY, whose picture appears on our front page to-day, is just twenty-seven years of age, a native of Illinois and a son of Judge John C. Bagby, of the State Circuit Court. His first serious piano studies were made with S. H. Price, at Monmouth College, Ill., and E. B. Perry, in Boston, Mass., both well-known teachers of high standing. After teaching for two years at Chaddock College, Quincy, Ill., Mr. Bagby went to Germany, where he spent a year with Oscar Raif, of the Royal Prussian High School of Music; three years with Xaver Scharwenka, of Berlin, and two seasons, 1884 and 1885, with Franz Liszt, at Weimar. While at Berlin, Mr. Bagby studied theory and composition with Edward Rohde (now deceased) and with Heinrich Urban. Mr. Bagby came to New York in February last, and devotes his time to teaching, for which vocation he has especially fitted himself, not, however, to the exclusion of solo playing, as Mr. Bagby will probably be heard in several concerts during the coming season. Mr. Bagby has advantageously introduced himself also to literary New York in an article entitled "A Summer with Liszt in Weimar," which appeared in the September number of the *Century Magazine*.

Metamorphosed.

She used to warble comic songs,
In high and shrill soprano,
And wrought full many grievous wrongs
Upon her old piano.

Whatever tune she heard, forthwith
She seized and then arranged it,
Her name of yore was Lucy Smith,
But now I see she's changed it.

But then she went across to Rome
To study with Fizzini;
And now I learn she's coming home
As Lucia Smithianini.

Poet Squire may get a chance to Sing Sing.

It was in the infant class of a Sunday school. The teacher was trying to bring out the fact that David was a man of varied occupations. There had been smooth sailing until the question was asked: "What do you call a man who plays on the harp?" After a brief pause a youngster raises his hand and answers: "An Italian." The teachers and scholars had a good laugh and a new topic was introduced.—*Boston Traveler*.

She—"Did you hear Gilmore's concert?"

He—"I didn't hear all of it, you know."

"Why not?"

"Because I came out before it was over. I heard a feller say that the vocalist was going to sing forever and forever, and I couldn't stay that long, you know. I wanted to catch the 9:30 train, you know."—*Texas Siftings*.

PERSONALS.

FÆLTEN'S PLAYING.—Last week's Boston *Home Journal* has the following criticism on a pianoforte recital by Carl Fælten: "Seldom has pianoforte playing of a more impressive and masterly character been heard in this city than was enjoyed by the audience at Sleeper Hall, New England conservatory, Thursday evening, when Mr. Carl Fælten played a Ciaccona by Händel; gavotte, air and bourrée, Bach; Mendelssohn's sonata, op. 6; a group of characteristic pieces by Kirchner, and the 'Raff Giga con Variazioni.' The technical achievement of Mr. Fælten's effort, together with the rare amount of memorization that he bestowed upon it, would have proven sufficient to maintain and even to advance the exceptional reputation he enjoys as a virtuoso. Blending, however, with his virtuosity were some of the most refined, artistic and remarkable of conceptions. The bourrée that Mr. Fælten played is the one in B minor transcribed by Saint-Saëns and erroneously called a gavotte. The discrepancies noticeable in the artist's performance of the gavotte in D minor were inoffensive than otherwise. Mr. Fælten is one of the few great pianists who can fairly intensify the pleasure to be derived from his magnificent technique by occasionally striking wrong notes. It reminds one of the premeditated stuttering in the otherwise perfect eloquence of one of our most famous orators—Banks. The recital was attended by a very large and admiring audience of students and connoisseurs, and while the unanimous impression throughout the evening seemed one of marvel, the playing was yet so pregnant with the intellectual power of the pianist that it proved in the highest degree instructive. Mr. Fælten is only to be compared with Von Bülow in his right to be regarded as an authority."

NEUPERT'S PUPILS' CONCERTS.—During the coming season Mr. Edmund Neupert, the renowned teacher and pianist, will give a series of pupils' concerts at Steinway Hall, in which his pupils will perform. As Mr. Neupert has been engaged for several years in instructing piano pupils the results of his work are anticipated with more than usual interest. Among the piano compositions which Mr. Neupert's pupils will produce will be the Henselt concerto, Schumann quintet, Chopin E minor concerto, piano duets by Brahms and Schumann, Liszt concerto in E flat, Schumann's A minor concerto, Rubinstein's G major concerto, Rubinstein's F major concerto, Mendelssohn's G minor concerto, Saint-Saëns's G minor concerto and Rubinstein's E minor concerto. Mr. Neupert has a European reputation as a piano teacher.

THE HEIMENDAHL PHILHARMONICS.—The dates of the five Philharmonic Concerts, at Baltimore, under the direction of W. Edward Heimendahl, are now fixed as follows: Tuesday, November 23; Friday, December 3; Tuesday, December 21; Tuesday, January 11; Tuesday, January 25. The financial success of these concerts is assured.

JORDAN.—Jules Jordan, of Providence, R. I., who had an excellent success at the Worcester Music Festival, has been engaged for the tenor part in "The Spectre's Bride," at Montreal, December 15, and will be heard in New York later in the season, when Mr. Emelio Agramonte is to give four matinees of modern music at Chickering Hall, two of American and two of European composers. Mr. Jordan is to sing at two of these.

DECCA.—The young American prima donna who recently met with such great success at Covent Garden, London, Miss Marie Decca, daughter of Judge Saunders Johnston, of Washington, has accepted an engagement to sing in Russia this season. Colonel McCaull was anxious to secure her for comic opera, but the little American is flying at higher laurels than that.

DR. MAAS.—Dr. Louis Maas, our esteemed Boston correspondent, has finished during the summer the score of his violin concerto. He intends to continue his series of chamber-music soirées with the Kneisel quartet this season, and will open the concerts of the newly-founded Boston Chamber-Music Society on November 8, when Brahms's piano quintet in F minor will be the principal number. Dr. Maas is to give two piano concerts in Boston during the last week of this month.

DYORÁK.—Antonin Dvorák, the Bohemian composer, arrived in London a week ago last Monday, and was present at St. James's Hall on Tuesday to conduct the rehearsal of his oratorio, "St. Ludmila," which is to be produced at the Leeds Musical Festival this week for the first time. He cannot speak English, and Sir Arthur Sullivan stood at his elbow to convey his ideas to the orchestra and chorus. Mrs. Albani, Edward Lloyd and Santley were present as soloists. The story of "St. Ludmila" is founded on the old Bohemian legend of the Bohemian saint, who, with her husband, the reigning Duke of Bohemia, was converted to Christianity in the ninth century.

CARL ADAM.—Mr. Carl Adam, of Buffalo, N. Y., was unanimously elected the conductor of the Orpheus Society of that city for the ensuing year. The compliment was a deserved one and proved the affectionate regard in which the society holds the veteran musician.

A YOUNG PIANIST.—It is announced that Mr. A. Sichel, the young pianist, just returned from Leipzig, will make his first appearance before a San Francisco (Cal.) public at the first Hinrich orchestral concert. He will play Ferdinand Hiller's concerto in F sharp minor, with orchestral accompaniment.

WACHTEL.—The *Vossische Zeitung* says that Mr. Wachtel, the famous singer, is suffering from enlargement of the heart and dropsy. For several weeks he was unable to lie down,

and was obliged to sit in a chair day and night. He has recently undergone an operation, which relieved him, and he is now able to leave his room, although not yet out of danger.

NILSSON.—Christine Nilsson is staying at present in Biarritz. She will return to Madrid in a few weeks, and will reside permanently in that city.

ARRIVALS.—Mrs. Cornelia Zanten, the new leading mezzo-soprano and contralto of the American Opera Company, arrived on the steamer Trave on Friday. Mrs. Cavallazzi, who is to be the premiere danseuse at the Metropolitan, and her husband, Mr. Charles Mapleson, were passengers on the City of Berlin, which arrived last Saturday.

GERICKE, MUSIN, TREBELLI.—Among the arrivals by the Germanic on Saturday were Mr. William Gericke, the conductor of the Boston Symphony Society; Mrs. Zélia Trebelli, the distinguished contralto, and Ovide Musin, the favorite violinist. The latter two artists will start for Canada next week where they will be heard in concerts at Toronto, Montreal and Quebec. Mrs. Trebelli will sing at Worcester, Mass., with the Boston Symphony Orchestra on October 28. Mr. Musin will be heard in New York at the first concert of the New York Symphony Society, when he is to perform the Concertstück in four parts by the late Dr. Damrosch.

PRESENTS TO ARTISTS.—Richard Wagner's widow, Cosima, has presented a set of jewelry to Materna and a valuable goblet to Winkelman, in recognition of the services rendered by these artists at the recent Bayreuth performances, and for which they had accepted no pecuniary remuneration.

SAINT-SAËNS.—M. Saint-Saëns was commissioned to write a chorus for the inauguration of the statue of Lamartine in Paris, and set to work with the energy peculiar to himself. When the piece was finished it was found that there were no singers to perform it. The ordinary choral societies had no free afternoon of the week, and the committee had forgotten a provide professional choirs, assuming, apparently, that a piece of music could perform itself, or else that Providence would take care of ways and means. Providence having failed to do so, the ceremony passed off without music, and M. Saint-Saëns's chorus remains in his portfolio.

SVENDSEN.—The well-known Norwegian musician, Johan Svendsen, has been holiday-making in his native country. He is at present busy composing his third symphony, which is expected to be performed in public this autumn.

LUCCA AND MIERZWINSKI.—Pauline Lucca and the Polish tenor singer, Mierzwinski, are giving concerts in Stockholm this month.

LORD GERALD FITZGERALD.—Lord Gerald Fitzgerald, who died week before last at London, at the age of sixty-four, was best known to music-lovers as conductor of the "Wandering Minstrels," an excellent amateur orchestra, which occasionally gave public performances for charity, but which regularly played at the smoking concerts in the music-room adjoining Lord Gerald's residence in Sloane-st. The minstrels were at the zenith of their fame about twenty years ago. At that time an important feature of their entertainment was an oyster supper. The meal was abandoned when the mollusca, which the average penny-a-liner delights in calling the "succulent bivalves," reached famine prices. Lord Gerald Fitzgerald was a capital musician and conductor and a fair amateur double-bass player.

HOME NEWS.

—It is suggested that Lonsdale's star use part of her husband's name and call herself Violet Decameron.

—Mr. S. E. Jacobsohn has organized a string quartet, which will be known as the Chicago College Quartet.

—Mr. Emilio Belari has returned to New York and resumed vocal instruction, after having spent a pleasant summer in Buffalo.

—Subscription tickets for the concerts of the Brooklyn Philharmonic Society are now in readiness. The auction sale of reserved seats is to be held on October 21.

—The farewell concert to Minnie Häuk, on September 30, drew a \$2,000 house at Portland, Ore. The company have done a good business on Puget Sound. They opened at St. Paul on the 7th inst.

—The Arion Club, of Providence, R. I., Jules Jordan, conductor, begins the seventh season with Mendelssohn's "First Walpurgis Night," Bruch's "Flight of the Holy Family," and shorter pieces for the first concert.

—Alexander S. Gibson, organist of the First Congregational Church, of Waterbury, Conn., will give five organ recitals at his church on Tuesday evenings, the 12th and 25th inst. and November 8 and 23, December 7.

—Dalziel's *News Letter*, devoted entirely to the dramatic profession, has been enlarged to sixteen pages. It is full of interesting matter. The New York office is at 18 West Twenty-third-st., and Mr. Edward Michael is in charge of it.

—At the Thalia Theatre, on last Wednesday, Dellinger's "Don Caesar" was given for the first time in German, with fair success. Of the debutants of the evening, Miss Sophie Offeney, as *Maritana*, made a good impression both as to voice and stage-presence. Rudolph Sinnhold, who appeared in the title role, has an agreeable high baritone voice, reaching easily up to A. His sing-

ing and spirited acting were alike admirable. Miss Paula Varudal, as *Pueblo Escudero*, showed to advantage. The rest of the cast was satisfactory. "Don Caesar" will be continued till next Friday.

—The following is the route of the Mendelssohn Quintet Club, of Boston, for this and the coming week: October 11, Athol, Mass.; 12, North Adams; 13, Cobleskill, N. Y.; 14, Cooperstown; 15, Oneonta; 16, Norwich; 19, Little Falls; 20, Amsterdam; 21, Oneida; 22, Rome, N. Y.

—Mr. Adolf Neuendorff will give his first Sunday evening concert on Sunday, October 31, at Steinway Hall. Carlotta Pinner, soprano of the American Opera Company, and Mr. Augustus M. Fisher, pianist, will be the soloists. The concerts will take place every Sunday night during the winter season.

—The elegant wardrobe to be used in the coming production of "The Gypsy Baron" at the Grand Opera-House has just passed the customs officers. A new finale has been arranged for the second and third acts, and a new waltz by Strauss for the third act. The orchestra will number thirty-five, with a stage band of fifteen.

—The members of Mr. Van der Stucken's Choral Society will lend their assistance at three of his Chickering Hall evening concerts, on which occasion works for soli, chorus and orchestra will be produced, among these Hector Berlioz's "Trojans in Carthage," and Peter Benoit's "Children's Oratorio," which will be performed for the first time in the United States.

—Among the principal works to be given by the Symphony Society, of New York, are a new symphony by Bird, a new symphony for piano, organ and orchestra, by Saint-Saëns; a new symphonic poem by Nicodé, and new symphonies by Brahms and Rubinstein. The sale of season tickets to former subscribers opened at the box-office of the Metropolitan last Monday and extends over the current week.

—The sale of seats for the Italian opera at the Academy of Music opened last Monday. In the first night's performance—on October 18, when Petrella's "Ione" will be sung—Messrs. Giannini, Pogliani and Pinto, Miss Valerga and Mrs. Bianchi-Montaldo will be heard; in the second representation—on October 20, when Verdi's "Luisa Miller" is to be interpreted—Messrs. Vicini and Lalloni, Misses Prandi and Valerga and Mrs. Giulia Valda are to be the artists. The troupe with Mr. Angelo arrived here on last Saturday.

—The dates of the Thomas Popular Concerts are now announced. These events are to occur at the Metropolitan Opera-House on Tuesday evenings and on Thursday afternoons, the dates of the evening concerts being October 26, November 2, February 22 and March 1, 8, 15, 22 and 29. The afternoon concerts will take place on the Thursdays directly following the Tuesdays above mentioned. Mr. Joseffy will be the soloist in the first concert and Miss Juch is to sing in the second. The list of novelties promised for the first four performances includes a "Marche Héroïque," by Massenet; an orchestral scene entitled "The Forest of Arden," by Gadsby; a "Jubilee March," by Nicodé; a Tarantella, by Cui; a "Marche Slave," by Tschai-kowsky, and an "In Memoriam" overture, by Sullivan, and sundry arrangements for orchestra of known compositions.

—The first concert of the California Music Teachers' Association, which was given last evening at the Metropolitan Temple, was one of the most enjoyable entertainments ever given in the city. The program, which consisted of a happy mingling of both literary and musical selections of high order, enabled the members of the association to prove that they cultivated their intellects as well as their fingers. The first item, a duo by Becker, adagio, op. 27, for violin and organ, was rendered in splendid style by Messrs. J. H. Rosewald and E. Barth. Mr. Rosewald's technique is excellent; he possesses a fine tone and plays with the greatest taste. The organ playing of Mr. Barth was also very good, and he displayed a thorough mastery of all the resources of the instrument. The president, S. Friedenrich, then delivered an address, in which he set forth the advantage to the community musically of the association, enumerated the many benefits it had already accomplished, not the least of which, he said, was that it brought together the musicians of that city. Rubinstein's string quartet, op. 17, in G minor, was the event of the evening, however. The executants were Messrs. R. Uhlig, N. Brandt, F. Knell and E. Knell, and the two movements *molto lento* and *moderato con moto* were given. Their rendering was exquisite, the phrasing was perfect and the tempo admirable. Mr. R. J. Willmot's essay on "Registers of the Voice and Their Treatment" treated the subject in a most thoughtful and exhaustive manner. Two concerted pieces, Gade's "Water Lily" and Abt's "Woodbine," were sung in a most pleasing manner by Mmes. L. P. Howell, E. Westwater, D. P. Hughes and H. B. Pasmore. In an essay on "Characteristic and Descriptive Music" Mr. J. H. Rosewald drew a most effective parallel between the various schools of music, past and present, illustrating it abundantly by allusions to the works of Mendelssohn, Wagner and Beethoven. The next item was a trio by Gade, "Novelletten," for the piano, violin and violoncello, the executants of which were Messrs. H. Mansfeldt, C. Goffrie and E. Knell. The piece was rendered in a manner which did credit to the known ability of the performers. Mr. M. Schultz then read a most instructive essay on the "Damper, or 'Soft' Pedal, of the Pianoforte," in which he demonstrated the uses and abuses of this much-debated factor in effect. The last selection was an "Adagio Religioso," by Botti, for violin and organ, rendered in a most creditable manner by Messrs. R. Brandt and T. Vogt, the execution of both performances being superb.—*Alta California*,

—Miss Marie G. Luksch has returned from Vienna, and wishes to announce to her former pupils that she is now ready to resume her instruction in vocal culture. New pupils will please apply between two and four p. m. Miss Luksch will form classes. Residence, 130 East Fifty-ninth-st.

—“Aida” has not been especially translated for the Metropolitan Opera-House libretto. The management was, however, so much struck with the great merit of the translation of “Merlin” by Mr. Gustav Kobbé, of the *Mail and Express*, that it has requested him to revise the existing translation of “Aida.”

—Mr. F. E. Davis has arrived in New York and is the Eastern representative of the Slayton Lyceum Bureau, of Chicago, comprising the following well-known musical attractions: Minnie Hauk Grand Concert and Opera Company, Mendelssohn Quintet Club, Bernard Listeman Concert Company, Schubert Quartet Company, Hamptown Students, Slayton Concert Company and many other leading attractions. Letters care of this office will reach him.

—One of the Western Massachusetts papers speaks thus: “The Boston *Herald's* critic, speaking of the program of one of the miscellaneous afternoon concerts, doubts if such a list ‘would be considered proper in dear, good, classical Boston. Inasmuch as Boston cannot sustain a triennial festival, to say nothing of an annual one, and inasmuch as the big organ has been sold and Music Hall turned into a beer garden, it would seem as though ‘dear, good, classical Boston’ had better deal with Worcester as gently as possible.”—*Boston Home Journal*.

—The opening performance of German opera at the Metropolitan Opera-House, on the 8th of November, will be “The Queen of Sheba.” Several important changes and additions to the work have been made by Mr. Goldmark, the composer. A new aria for *Sulamith* has been added to the third act, and there will be a new ballet. The temple scene will be given more completely than last season. Niemann will make his American debut the second night of the season as *Sigmund* in “Die Walküre.” Carl Zobel, tenor, Theresa Foster, soprano, will first appear on the third night in “Aida.” When “Tristan und Isolde” is brought out, as is expected, during the third week of the season, Niemann will be the *Tristan*, Miss Lehmann the *Isolde*, Miss Brandt the *Brangaene*, Fischer the *King Marke*, and Robinson the *Kurvenal*.

—The Wiske Concert Company gave its initial concert at the rooms of the Amphion Musical Society, of Brooklyn, on Tuesday evening, October 5, before a large, fashionable and enthusiastic audience. The company consists of a male and a mixed quartet and an instrumental sextet. The company is well drilled, and render their numbers with precision, taste and spirit. The members and program are as follows:

Miss Anna E. Mooney, soprano; Mrs. M. Kirpal, contralto; Mr. Geo. W. Horne, tenor; Mr. Chas. R. Burch, baritone; Mr. J. H. Haaren, basso; Mr. Claude W. Madden, violin; Mr. Geo. D. Holsten, viola; Mr. A. M. Fuentes, flute; Mr. Carl Heim, violin; Mr. Ludwig A. Dorer, violoncello.

C. Mortimer Wiske, Musical Director.

PROGRAM.

1. Instrumental Sextet, “Heureuse Entente”.....Fauconier
2. Contralto Solo, “Shadows”.....Osgood
3. Violin Solo, “Pregiera”.....Schubert
4. Male Quartet, “Lullaby”.....Brahms
5. Soprano Solo, { a. “First Meeting”.....Grieg
b. “Were I a Birdling”.....Hoeftze
6. Quartet, “Song of the Triton”.....Molloy
Full Company.
7. Instrumental Sextet, “Badinage”.....Thorne
8. Trio, “Laughing Trio”.....Martini
Messrs. Horne, Burch and Haaren.
9. Flute Solo, Fantasia, “Lucia di Lammermoor”.....Miani
10. Mixed Quartet, “The Boatman's Good-night”.....Schira
11. Bass Solo, “The Wine Gauger”.....Foster
12. Sextet, “Lucia”.....Donizetti
Full Company.

Boston Notes.

THE Brockton Entertainment Course secured for its leading attraction the coming season one of the Boston Symphony Orchestral Club concerts. Miss Alta Pease is to be the soloist.

Mr. William J. Winch, the tenor, just returned from England, has decided to settle in Boston and devote his entire time to teaching; the few engagements he will fill to sing in public he will arrange for himself personally, and can be addressed at 149 Tremont-st.

Mr. Ronconi, the eminent basso and flute soloist, who lately took up his residence in Boston, had quite an ovation the other night at a concert in Fall River.

Mr. Charles E. Tinney, the English basso, lately arrived in Boston, has secured the highest-paid church position as soloist and leader of choir in Boston, at the Central Church, Rev. Mr. Duryea pastor, for the coming season.

On October 22, 23 and 24 will occur the Liszt Festival at Leipzig by the Liszt Society, in celebration of the seventy-fifth birthday of the pianist and composer.

The London Symphony concerts, under the conductorship of Mr. Henschel, will commence at St. James's Hall on Wednesday evening, November 17. Sixteen concerts will be given, extending to March 16, 1887. The orchestra will consist of upward of seventy-four performers; leader, Mr. Carrodus. There will be thirteen evening and three afternoon concerts, the first part of the program, as a rule, consisting of an overture, a solo and a symphony, the second part including music of a lighter style.

Latest From London “Figaro.”

AFFAIRS operatic in London seem now to be at their lowest. Toward the end of the summer rumors (then well founded) were current that we were likely to have at least two opera seasons in the metropolis during the late autumn. Both of these have now been given up. Mr. J. H. Mapleson is in Dublin with his Italian opera troupe, and Mr. Lago, who intended to have a six weeks' season at Covent Garden in November and December, will, instead, engineer a short concert tour in the provinces. Mr. Carl Rosa has enjoyed a successful visit to Birmingham, and his company are now off to Bristol, Sheffield, Leeds and Scotland. Mr. Rosa finds it pays him to give a two months' season at the new year at Liverpool, where he will produce Mr. Corder's “Norwiza.” But the metropolis appears to be considered “bad business” for opera. We shall have a few weeks of the Carl Rosa troupe in the summer, and probably an Italian opera at Covent Garden. But all through the autumn and winter, a period when, even since the Pyne and Harrison days, opera under Carl Rosa and J. H. Mapleson used to flourish in London, it is now banished to the provinces. The Royal Italian Opera will be given up to a circus and other entertainments, Her Majesty's is empty, the unfinished opera-house on the Thames Embankment is to become a police station, and the new opera theatre which Mr. Pike was to have built in Shaftesbury-ave. seems to have vanished into space.

Various reasons are assigned for this lamentable state of things. That the fault does not lie with audiences may be accepted as a fact. The public are always ready to support a well-founded opera scheme, the two conditions being that the performances shall be adequate and the prices not prohibitive. Managers lay the blame on the artists, who demand extortionate fees. But it has been proved to demonstration that the services of these expensive stars are not absolutely essential, and that if they choose to rest in idleness rather than take a fair wage, audiences are perfectly ready to accept other artists who will impose less onerous conditions. Others attribute the fall of opera to the limitation of the repertory, and in this point there is, doubtless, a very great deal. The “Lucias” and “Sonnambulas” are quite played out, although some impresarios of the old school even still fail to recognize the fact. Nobody will pay a guinea or half a guinea to listen once more to sugary melodies which have long since been ground to death on the street barrel-organ. The theatre, which is now so powerful a rival to opera, would soon become extinct were it to exclusively depend upon a few well-worn specimens of old plays.

A manager of wide experience in this country has, however, laid it down that opera cannot be established on a sound basis in the metropolis while the present plan of changing the work each night is pursued. If it were possible to run an opera, like a drama, for even a hundred nights, it might be made to pay. Operatic expenses are doubtless great, but they are not heavier than theatrical charges. The orchestra is, of course, a serious item, but house rent, gas, advertisements and so forth are the same; and the fees of operatic artists (stars excepted) are not much higher than the salaries of first-class actors and actresses. On the other hand, an opera does not cost so much to put on the stage as a melodrama or a pantomime, and impresarios have not to meet the enormous expense of authors' fees, which on the new Drury Lane melodrama are said to amount to £1,000 per week. In the United States our cousins have now in the American Opera Company a permanent organization. Here in London we have nothing of the sort. Managers give operatic performances in the provinces, despite the cost of traveling and hotel expenses, at prices which are frequently lower than those enforced at a first-class London theatre. At Blackpool, for example, during the recent visit of Mr. Mapleson's company, the highest price of the best stalls was only 7s. 6d., the most expensive private boxes were only £2 2s., and the lowest charge for seats was a shilling. Music lovers may fairly ask, if this sort of thing is possible in the provinces, why it should be deemed impracticable in the metropolis.

If many more earthquakes are announced from the United States, I should not be surprised to hear that Mrs. Patti endeavored to be excused from singing “I'm off to Charlestown” this season.

Sir George Macfarren's address to the Royal Academy pupils on Saturday caused the veteran speaker, and most deservedly respected musician, to be irreverently referred to by one of his students as a “past participle.” He told the boys and girls assembled a good deal of what his predecessors had done in days gone by, but he was silent about the present, and vague about the future. That the existing students would hereafter “create the history of the institution” was a platitude as harmless as it was undeniable. The allusion to Sir Sterndale Bennett was in singular taste. After referring to the death of that great musician, Sir George is reported to have said: “It was coincident with his cessation from office that a sight-singing class was established which had wrought immeasurable good.” The assertion is as inaccurate as it is ridiculous. The “sight-singing class” was established long before Sir Sterndale Bennett was even head of the Academy. I have now before me the Royal Academy prospectus for 1853, that is to say, thirty-three years ago, when Cipriani Potter was principal, Charles Lucas was director of the orchestra and choral-master, Sterndale Bennett was inspector of musical discipline, Sir George was a mere professor

of harmony, and among the other professors were Goss, Sir Henry Bishop, Sir George Smart, Moscheles, Benedict, J. B. Cramer, Mrs. Anderson, Schira, Dr. Wesley, and other notabilities. The professors of the “sight-singing classes” were then Messrs. J. Bennett and J. C. Beuthin. Sir George Macfarren also stated that the number of pupils had increased every year from 1868 “until last year,” and he admitted that the operatic class was established in 1876. After ten years of preparation, therefore, was last summer given the memorable execution of “Jessy Lea,” upon which the critics passed judgment.

Liszt's body will probably be soon removed to Buda-Pesth. His executrix, the Princess Wittgenstein, has declared this shall be done if the Hungarian authorities wish it, and Mrs. Cosima Wagner, Liszt's daughter, has given her consent. The Liszt scholarships and foundations seem to have hung fire. It is probable that the public are not willing to unhesitatingly accept the grotesque advertisements of Liszt's “deep religious feeling,” his “blameless life” and all that sort of thing. Nobody desires to malign a dead man, but, on the other hand, it is not for the public benefit that one of the most unenviable moral characters ever allied with musical greatness should be exalted in the calendar of saints. Liszt's music is, of course, a different matter. Some may enjoy it and others may not. The test of its living powers must be left to posterity.

The Glasgow Choral Union concerts will last from December 6 to February 12. The choral works announced are Sir A. Sullivan's “The Golden Legend,” Dr. Stanford's “The Revenge,” Handel's “Messiah,” Bach's “Thou Guide of Israel,” Schubert's “Song of Miriam,” Rossini's “Stabat Mater” and Mendelssohn's “St. Paul.” Mr. Manns will also conduct the whole of Beethoven's symphonies and several novelties. Among the artists are Mmes. Valleria, A. Williams, Samuel, Burton and Fanny Davies, Messrs. Stavenhagen, McKay, Probert, Brereton, Foli, &c.

The Richter provincial dates are: Birmingham, October 25; Brighton, 28th; Newcastle, November 1; Glasgow, 2d and 5th; Edinburgh, 3d and 6th; Dundee, 4th, and Nottingham, 8th.

Dr. Joachim will this season be barely two months in England. He will arrive about February 19 and will leave at Easter.

Is Rubinstein Coming?

JUST as we are going to press we learn from reliable sources that Hermann Wolff, the Berlin agent of Anton Rubinstein, who is at present in Paris, has declared his intention of coming to this country shortly to arrange for a concert-tournée of Anton Rubinstein through the United States. We also learn that the matter is not unconnected with the American, or rather National Opera Company's affairs, as it is Mrs. Thurber's declared intention to have Rubinstein conduct in person the first performance of his opera, “Nero,” when given by her organization this season. There is no doubt that Rubinstein would draw immensely here, as pianist as well as conductor, and his active agent evidently is aware of that fact, but whether Rubinstein can be prevailed upon to cross the ocean after he has time and again declared that he would never do so again is a question which only the future can answer. At present we are inclined to doubt it very much, in spite of the many rumors current to the contrary.

Foreign Notes.

....Marie Geistinger is appearing at the Belle Alliance Theatre in Berlin.

... At the Berlin Royal Opera-House Wagner's “Die Götterdämmerung” will be given this winter for the first time.

....At Frankfort-on-the-Main Massenet's “Le Cid” and Joncières' “Chevalier Jean” will be brought out for the first time this season.

....Henri Hengel, of Paris, owner of the opera “Mignon,” has just had a writ served upon Mr. Mapleson to restrain him from producing the opera.

....The people of Bayreuth are to erect a grand monument to the memory of the Abbé Liszt, even though his remains will be removed to the Hungarian capital.

....At the Cologne Opera-House Goring Thomas's “Nadeshda” will be given this winter under the direction of the English composer. His “Emeralda” met with great success there last season, as will be remembered.

....Verdi has received an offer from the Paris Grand Opera directors to write a work for the opening of the great exposition in 1889. The veteran composer politely but firmly declined, averring that “Othello” will be his last work.

....Mr. Franz Von Suppé has completed a new operetta, entitled “Joseph Haydn,” which is to be produced at the Josephstadt Theatre, of Vienna, on the occasion of the forthcoming unveiling, in the Austrian capital, of the statue of that composer.

....The Imperial Opera of Vienna is actively preparing a cycle of performances of Weber's operas, in celebration of the centenary of that genial composer's birth, in December next, comprising his four principal operatic works, viz., “Abu Hassan,” “Freischütz,” “Euryanthe” and “Oberon.”

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 348.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

Three Months.....	PER INCH.	Five Months.....	\$60.00
Six Months.....	\$20.00	Twelve Months.....	\$80.00

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NEW YORK, WEDNESDAY, OCTOBER 13, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING.

JOHN E. HALL, WESTERN REPRESENTATIVE.

NATIONAL BANK EXAMINATION.

SUPPOSE the Examiner of National Banks should, upon the examination of the books and collaterals of a number of National Banks in his district, discover a series of collaterals or notes which have made their appearances about simultaneously in these banks?

Suppose he discovers that the cashier of at least one of these banks has serious doubts regarding these collaterals and notes, intimating even that there may be spurious ones among them? Suppose the Bank Examiner thereupon decides to investigate these notes, but after consultation with the president of another of these National Banks holding such notes he concludes to let the matter rest?

Suppose these banks finally discovered that these notes are many of them accommodation, and others even spurious notes, and in some cases questionable acceptances?

Suppose these very banks decide after this discovery to make a settlement with the firm—say a piano-manufacturing firm—and they accept a settlement based on fifty or sixty per cent., and knowing these notes or some of them to be spurious, they, notwithstanding this knowledge, RETURN SUCH NOTES TO THE PIANO FIRM that was guilty of having uttered them, and make a settlement?

Suppose all the above is true, and suppose some of these spurious notes bearing the evidences on their backs that National Banks had been guilty of such a proceeding are now in existence?

What, then, is the examination of a National Bank's affairs worth?

How much confidence can we place in fiduciary institutions controlled under such auspices?

Suppose this is true and suppose it happened in Massachusetts? What will our New England piano and organ manufacturers think of it?

THE probabilities are that before the next number of the *Music Trade Review*, formerly owned by the firm of Welles & Bill, shall make its appearance, the property will have passed into the possession of Jeff. Davis Bill, the junior partner.

Mr. Bill has been virtually conducting the paper during the past year, and the change became imperative when it was proposed that he should on Mr. Welles's reappearance retire to his former position. The details of the change will, of course, be explained by Mr. Bill in his paper, on the possession of which we heartily congratulate him.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
44 LAKESIDE BUILDING,
CHICAGO, October 9, 1886.

ON an average there is nearly, if not quite, the same amount of business here this week as last; the two new houses of F. G. Smith and Wm. E. Wheelock & Co., on Wabash-ave., have both started favorably, one of them selling two pianos at retail on Thursday last. We think this is doing well for so recent a comer, but with good goods and a little push there is a good chance in Chicago; it is only natural that with more facilities for doing business and more goods to select from, more business can be done.

The W. W. Kimball Company were slightly unfortunate in having a little defalcation by their long-trusted bookkeeper, Mr. Nicholas Horland, who, by the way, was well liked by almost all who knew him; but the matter is of very little importance to a house of their resources; it is simply the principle of the thing and their trusting him so implicitly that makes the annoyance. The amount of the deficit is \$1,600.

The new house of Wm. H. Bush & Co. are doing their utmost to make a good piano in all respects, tone, action, dip are all satisfactory, and Mr. Bush says he has nothing to complain of in the way of business.

The same can be said of C. A. Smith & Co. These two concerns at the present time are the only ones in Chicago who make pianos for the wholesale trade, and they are both to be commended for their efforts in the right direction.

Here is another Beatty case. Mr. James H. Swanson, of Bedford, Calhoun County, Mich., reports having sent \$75 to Danl. F. Beatty some time ago, for which he got neither organ, money nor satisfaction.

Some little time since there was some disagreement between Estey & Camp and the Decker Brothers, of New York, concerning territory, but during Mr. Camp's recent visit to New York the matter was adjusted to the satisfaction of all parties concerned, and Estey & Camp now control all the territory which they desire.

The concert given by Mr. Emil Liebling to his pupils and friends on Thursday evening last was well attended for an appreciative audience. The music was of a high order. A Beethoven sonata for violin and piano was cleanly rendered by Mr. Liebling and Mr. Carl Becker. A Schumann-Reinecke impromptu for two pianos, rendered by Mr. Liebling and Mr. Harrison M. Wild, received an encore. The Reinecke concerto, played by Mr. Liebling and accompanied on a second piano by Mr. Wild, was rather too long to please, but it was executed in Mr. Liebling's usual smooth style of playing. Mr. Theodor Lammers sang three Swedish songs by Grieg, one by Schubert and two by Lassen. Mr. Lammers has a highly cultivated voice and sings beautifully, but, so far, rather too quiet selections to please a Chicago audience.

Really the most interesting little entertainment we have attended so far this season occurred last evening, when Master Carl and Miss Sybla Ramus, aged respectively fourteen and twelve, gave a piano recital. Miss Sybla's playing was wonderfully good for one so young, and we think she will be heard from in the future. They were assisted by Mr. Copeland Townsend, a young baritone of good voice and method and a pupil of Mr. J. H. Garner. The two Ramus children are pupils of Mrs. Rounsaville.

Both the above entertainments were given at Kimball Hall and the Hallet, Davis & Co.'s pianos were used.

The first soiree of the American Conservatory of Music, of which Mr. J. J. Hattstaedt is director, will take place at Weber Music Hall next Thursday evening.

There is also to be given a concert at Lyon & Healy's Monday next, by an amateur musical club.

To-morrow evening Mr. C. D. Hess will assume full management of the Casino. The Thompson Opera Company will be the first attraction under the new management; they will open with the "Musketeers" and produce in rapid succession a number of operas new to Chicago. Mr. Hess is now organizing a strong company for the Casino to follow the Thompson troupe, and contemplates presenting some fine works in the near future.

A fine concert will be held at Central Music Hall, on

October 21, by the Chicago Musical College, at which Mr. Gottschalk, Mr. Hyllested and Mr. Jacobsohn will appear, also the new string quartet which consists of the talent connected with the college.

The visiting dealers during the past week were: H. L. Merriam, Berlin, Wis.; E. D. White, Joliet, Ill.; Mr. Robins, of Frederick Brothers, Grand Rapids, Mich.; C. Booker, Newton, Ill.; Mr. Waite, of Whitney & Holmes, Toledo, Ohio; G. R. Lampard, Oshkosh, Wis.; William B. Roberts, Kansas City, Mo.; Mr. Arnold, Watertown, Dak. Ter.; S. W. Randenbush, La Crosse, Wis.; F. Coalter, of Coalter & Snelgrove, Salt Lake City, Utah; H. E. Twiford, Burlington, Ia.; Dr. Robert Choate, Gibson City, Ill.; Allen Winch, Hastings, Neb.; Hiram Hall, Rockford, Ill.; L. M. Locke, Springfield, Ill.; F. T. Phillips, Olney, Ill.; Charles Bobzin, of Detroit Music Company, Detroit, Mich.; H. C. Waite, Cedar Rapids, Ia.; Huyett Brothers, St. Joseph, Mo.; Fred. Haseman, Elgin, Ill.; M. Snyder, Polo, Ill.; L. F. Maple, of Maple & Reeves, Chariton, Ia.; J. T. Jackman, Tama City, Ia.

COLONEL FULLER'S ADDRESS.

ON assuming his duties last Wednesday as Lieutenant-Governor of Vermont, and consequently as presiding officer of the State Senate, Col. Levi K. Fuller, of Brattleboro, made the following address:

SENATORS—The State of Vermont was settled and organized in times of danger, and at the very outset the people gave to public affairs careful attention. They were guided by a love of freedom, equal rights and exact justice. This watchful care has been continued to the present time, so that we have had transmitted to us a model constitution and good laws. In the councils of the nation Vermont has been extremely fortunate in the men who have represented her. On the field of battle no less conspicuous have been the achievements of her sons. In matters of law her courts have been authority. Her legislatures have been replete with wisdom, virtue and honor. As new and important questions have arisen they have received thoughtful attention, and the manner of their disposal has been eminently fit. At the present session of the general assembly matters of more than ordinary interest and importance are likely to be presented for solution. The high character of the senators and representatives leaves no room to doubt of the final result. There will be no departure from the high standard set by those who have occupied these halls. Having been called by the freemen of this State to preside over this honorable body, let me first return to them my most sincere thanks. I enter upon the discharge of these duties mindful of my own inexperience, but on your courtesy, forbearance and assistance I confidently rely. I bring an earnest determination to act with equal justice and impartiality. Invoking the aid of Him who giveth all wisdom, I am now ready to assume the duties of the chair.

Embraced within these few lines can be found a great deal of statesmanship.

FROM THE WHITE HOUSE.

THE New York *Sun* published the following in its issue of October 7:

There'll be Music in the President's Home.

[From the Baltimore *Sun*.]

The President has just purchased a magnificent upright piano for the country house. It cost \$5,000, and was built to order.

And the *Morning Journal* of October 10 to the following:

The new piano selected by Mrs. Cleveland and the President is a beauty. The papers put the price paid for it at \$5,000, but in reality it only cost \$2,800. This is enough under an economical Democratic Administration.

THE MUSICAL COURIER wrote the private secretary of President Cleveland as follows:

NEW YORK, October 7-1886.

Col. D. S. Lamont, Washington, D. C.:

DEAR SIR—If the following statement is true, will you be kind enough to give us by return mail the name of the manufacturer of the piano? Very respectfully yours,

BLUMENBERG & FLOERSHEIM.

Colonel Lamont answered as follows. His letter is a charming example of official courtesy:

EXECUTIVE MANSION, Washington, October 8, 1886.

The President has made no purchase of the sort, and has no intention of buying a piano.

D. S. LAMONT.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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No Organ is constructed with more
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Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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honest, first-class instruments
for which a fancy price is not
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Grand, Square and Upright Piano-Fortes,

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"LEAD THEM ALL."

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in brilliancy, sweetness and
power of their capacity to
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**65,000**

NOW 'N USE.

CHICKERING.

The Respective Rights of Two Firms to the Use of that Name.

OPINION OF THEODORE SUTRO, Esq., COUNSELLOR-AT-LAW.

99 NASSAU-ST., NEW YORK, October 22, 1886.

Editors Musical Courier:

WHETHER S. G. Chickering & Co. are infringing any rights of Chickering & Sons depends upon the facts. The latter, so far as I can gather them from the brief references to the matter contained in THE MUSICAL COURIER of August 11 and 18 last, I assume to be as follows (and my opinion must be understood to be based upon such assumption), namely:

1. Chickering & Sons are an old firm of reputation, who during the past sixty odd years have been manufacturing pianos which have attained a wide celebrity for their excellence, so that the name of Chickering, associated with a piano, is of itself a guarantee of good quality.

2. S. G. Chickering & Co. are a firm in Boston who have recently started piano manufacturing.

3. Chickering & Sons stencil their firm-name on their pianos, surrounded by a "flourish."

S. G. Chickering & Co. stencil also their firm-name on their pianos, surrounded by a "flourish identically the same as that around the name of Chickering & Sons." The latter firm is "imitating the manner in which the old firm has placed its name on the pianos."

4. That S. G. Chickering & Co. are also using "confidential letters given by said Chickering & Sons with a kindly intention, and not to be used to trade upon," and are "attempting to trade on the name and reputation of the old house," and "to live or profit upon the reputation of Chickering & Sons," are mere inferences from facts, which latter are not disclosed (except as mentioned in "3" above).

5. A gentleman in this city has called at the office of THE MUSICAL COURIER "to inquire what is the difference between the pianos manufactured by Chickering & Sons and those manufactured by S. G. Chickering & Co. The gentleman, who is in business in this city, stated that he desired an answer in these columns, as he intended purchasing pianos."

A fair inference from this fact is that a buyer of pianos has been confused and misled as to which is the instrument known "during the past sixty odd years," as the "Chickering" piano, manufactured by Chickering & Sons.

Basing my opinion solely on the foregoing facts, which are all that I have been able to gather from the meagre references to the matter contained in your said issues of August 11 and 18 (and not taking into consideration for the present what is stated in "4" above), it is my opinion that Chickering & Sons have a good cause of action against S. G. Chickering & Co for the infringe-

ment of a quasi trade-mark, and that the latter concern could be enjoined from such infringement and ordered to account for and pay over their wrongful profits to Chickering & Sons, besides being held responsible in damages. (Under our practice these different remedies may be united in one action.)

And therewith my duty would end; but as you ask for an "exhaustive" if not "exhausting" opinion (I fear it may prove more of the latter than the former), I presume that you would like to have the reasons for my opinion, in other words the law of the matter. In so far as I may be able to concentrate the latter from a very wide field into a very narrow space, I shall endeavor to comply with your request.

What is a trade-mark? One writer (Browne) calls it "one's commercial signature," and that expresses the idea better than a much longer definition. It is "his mark" in "trade," whereby some article of merchandise may be known to be dealt in or manufactured, or both, by him. Such a trade-mark is property, and the more valuable the older the title.

The rights of property in such a trade-mark do not depend upon registration thereof in the United States Patent Office. There appears to be considerable confusion on this point in the lay mind, and the writer has been consulted time and again as to whether such registration is necessary. The rights arising under a valid trade-mark are not the offspring of any legislation, but of the common law, and though not of great antiquity are now so well settled that they are fully recognized and upheld by the courts. At the beginning of the present century (1803) in an English case (Hogg v. Kirby, 8 Vesey, 215) Lord Eldon for the first time authoritatively laid down the principle that a court of equity would restrain the infringement of a trade-mark by injunction, and since that time thousands of cases have been decided in England and the United States defining and enforcing the rights arising from trade-mark property. The object of the registration laws is simply to facilitate the proof of title to a trade-mark, but where that title already exists they can add nothing to its validity.

At common law one must prove the appropriation of the trade-mark to one's particular use, and that one's goods have become known as associated with that trade-mark; and this can, in most cases, result only from long lapse of time, general acquiescence of the public and other similar circumstances. Registration of a trade-mark, on the other hand, is *prima facie* proof of valid title, and the burden of proof is thrown on the infringer to attack this title. The benefits resulting from registering a trade-mark in this country have greatly diminished since the decision of the trade-mark cases by the Supreme Court of the United States in 1879, holding in effect that the Constitution of the United States restricts legislation on this subject to such trade-marks as are used in "commerce with foreign nations and among the several States and with the Indian tribes," and to the exclusion of such as are used in commerce among the citizens of the same State, although, as is apparent, commerce of the latter kind must necessarily constitute by far the most important part of the whole; and Congress, in its over-anxiety not to contravene this decision, has made mat-

ters much worse through the act of March 3, 1881, which provides for the registration of only such trade-marks as are "used in commerce with foreign nations or with the Indian tribes."

But whether at common law or under the registration acts, it must not be supposed that any and every word or symbol may constitute a valid trade-mark. For example, a word or words descriptive of the ingredients, nature or place of origin of an article of merchandise, have been held to be invalid as trade-marks, such as "Aromatic Schiedam Schnapps," "Paraffin Oil," "Old London Dock Gin," "Dessicated Codfish," "Lackawanna Coal," "Golden Ointment," "True-fit Shirts," "American Sardines," "Croup Tincture," "Angostura Bitters," "Rye and Rock," "Straight Cut" and hundreds of similar phrases and expressions. And so also a person's or firm's own name merely, when unassociated with some accompanying mark, symbol or sign, cannot be appropriated or claimed as a trade-mark, and the act of Congress of 1881 expressly excludes from the privilege of registration an alleged trade-mark "which is merely the name of the applicant."

And this brings us to the consideration of the immediate subject of our inquiry: Can Chickering & Sons, owing to the length of time that their name has been associated with the manufacture and sale of pianos, claim such name *per se* as a trade-mark? No! and more emphatically no as against another person of the same name, and even though that person set up a rival piano factory in the same city and through the association of his true name with his goods should thereby innocently cause injury to the business of the older house. But in saying that much we have at the same time defined the extreme limits of the alleged infringer's rights. He may, indeed, use his own name or that of his firm, but such use must be entirely *bona fide*. As soon as it appears that he resorts to the use of any devices, symbols or signs, or makes any representations or is guilty of any artifice or even of an omission or suppression of the truth, by any or all of which he tends to mislead the public as to the identity of the establishments or to convey the impression that his goods are those of the older firm, he is guilty of a fraud and lays the foundation for an action against himself. The intent to deceive the public and to infringe may be inferred or implied from circumstances, even where overt acts and declarations to that effect may be wanting; and in an action for infringement, in a case of this kind, it is sufficient to show that the ordinary purchaser, proceeding with ordinary caution, the casual observer (not necessarily the expert) is likely to mistake the infringing for the genuine article.

It would lead beyond the purposes and scope of this communication to enter into an account or consideration of the innumerable decisions tending to establish the principles hereinbefore enunciated, but a brief reference to one or two leading cases may help to elucidate the matter.

In an English case, *Holloway v. Holloway*, decided 36 years ago, the facts in brief were that one Thomas Holloway, the plaintiff, had established a great reputation for the goods manufac-

(Continued on page 234.)

FRANCIS NEPPERT,

—MANUFACTURER OF—

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GRAND, SQUARE AND UPRIGHT

PIANO COVERS,

OF EVERY DESCRIPTION.

PIANO SCARFS WITH FRONTS. Importer of Silk Embroidered PIANO COVERS. Goods sent on approbation. Send for Catalogue and Price-List before purchasing elsewhere.

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AN instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

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TO dealers wanting a strictly first-class Organ, at a fair price, we invite correspondence. Ample protection in territory guaranteed. We give herewith cut of New Case D, 6 ft. 3 in. high, solid black walnut, hand carved, made in five and six octaves. This case has been designed to give dealers a six-octave organ at a moderate price. Dealers wanting a six-octave organ to meet competition are requested to write.

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BRIGGS PIANO

TO DEALERS.

Remember the experience of 1883, just during the busy season, when manufacturers could not supply the sudden demand!!

Do not repeat that experience this season, but order your pianos in time, and if you have not tried the

BRIGGS PIANO

find out its merits immediately by ordering samples and secure your territory!!

C. C. BRIGGS & CO.,

No. 5 APPLETON STREET,

BOSTON, MASS.

(Continued from page 232.)

tured by himself, known as Holloway's pills and ointment. His brother, Henry Holloway (the defendant) set up a rival establishment, manufactured similar goods and called them H. Holloway's pills and ointment. His pill boxes and pots were similar in form and the labels and wrappers were copied from those used by his brother. It also appeared that he had declared that he desired to have his goods mistaken for those of his brother. It was decided that the defendant had a right to manufacture and sell pills and ointment under his own name, but not with such additions to his name as to deceive the public and make them believe that he was selling the plaintiff's pills and ointment.

A leading case in this State, involving the question of exclusive right to the use of a firm-name, is that of *Devlin v. Devlin*, decided by the Court of Appeals in 1877. In that case the famous clothing house of Devlin & Co. had sought and obtained an injunction against a rival establishment, owned by one John S. Devlin (who had no partner), from using the name of Devlin & Co. on any signs in any manner, so as to mislead the public to mistake his establishment or goods for those of the plaintiffs, and confining him to the use of his own proper Christian, middle and surname, conjoined and without monograms, signs or devices which might tend to mislead or induce the public to believe as aforesaid. For a violation of this injunction, by a mere colorable compliance with its terms, the defendant was, by an order of the Supreme Court, fined for contempt of court, which latter order was on appeal confirmed by the highest court in the State.

It follows from the foregoing considerations on the facts which I have assumed as existing in this case that S. G. Chickering & Co. are clearly infringing the rights of Chickering & Sons. The use of "identically the same flourish around their name" as has been used by Chickering & Sons around theirs, and the imitation of "the manner in which the old firm has placed its name on the pianos," sufficiently proves the intent to deceive the public, and that the public has, in fact, been or is likely to be misled, appears from the inquiry made of you (as stated in "5" above, at the beginning of this letter).

The matter is aggravated if, as might be inferred from "4" above, a member of the firm of S. G. Chickering & Co. is in some way abusing his probable former connection with Chickering & Sons by misapplying "confidential letters" in such a way as to convey the impression that he is carrying on the business of, or is in any way connected with, the old firm. It has been decided in this State that an employe setting up business for himself, in competition with his hitherto employer, has not even the right to use the latter's name upon his sign to indicate that he was "late with" the person so named.

But my "opinion" is growing beyond all proportion, however little light it may have thrown on this fruitful field of inquiry, and I will therefore stop short, lest you feel inclined to administer my own medicine, in the shape of an injunction, to

Yours truly, THEODORE SUTRO.

Comments on the Tuning-Question.

Charles J. Grass Again Assertive.

Editors Musical Courier:

PERMIT me to pass a few remarks in connection with your vigorous article of August 25 upon the tuning school of the New England Conservatory of Music. More than sixteen months have elapsed since a sapient manufacturer of pianos in the Hub contributed to THE MUSICAL COURIER a series of communications embodying some infantile and novel ideas regarding tuners and what should be required of them. That a conflict of opinion on the subject would eventually ensue was then apparent, and it is gratifying to know that it has commenced and will be continued at long or short intervals for the good of all concerned, and to the ultimate eradication of ridiculous notions from the field of sensible thought and argument. What manufacturers, dealers and tuners say in the second paragraph of your article finds my hearty indorsement, since a quarter of a century's experience in tuning and regulating pianos enables me to assert that they are right in contending that five to ten years' experience in factory and wareroom are indispensable to such as are ambitious to attain the enviable title of "first-class Tuners." Their remarks in relation to the difficulty of satisfactorily tuning a piano in which the strings have been frequently tightened and loosened are true and good; while, of course, a proper adjustment of the pins, it is admitted, should be a fundamental principle in the construction of any piano. My sympathy is entirely with the young man who, in applying for employment as a tuner at the warerooms of Henry F. Miller, was asked what he knew about *pinning a note*. No wonder he was surprised at so unusual and unprofessional a question, and expressed inability to define what it meant. If his interrogator had put the question in another form and inquired whether the young man knew how to *string a pin*, it would have probably elicited a ready, affirmative answer. There are many ways of putting a question as well as of popping one, and the simpler the form of language used, the more readily is it understood. In our endeavors to advance the young we should be careful not to mystify them, but to render less complex, and consequently more simple, the facts and arguments we present, and the questions we ask of them. Lavoisier, in my estimation, was perfectly right in proclaiming that "the true way to simplify the study of science is to be cautious in simplifying our deductions." Again, would it not be better to call things by their right names than to apply wrong ones to

them? Is it not apparent to many, as it is to myself, that more care should be exercised in our phraseology when referring to facts, in order not to create confusion of ideas in relation to this or that? Would it be fair to denounce a competent tuner as a humbug and fraud because he maintained that the *splicing* of piano strings is an *utter impossibility*? To my mind it would not. Tuners know how to *connect* a broken string so as to render it serviceable in place of a perfect one. Few of them, indeed, are unaware of the usual methods employed in doing this, viz., by winding, twisting, tying or looping. Why then shall words be misapplied to a noble instrument like the piano? To splice a rope is feasible; to splice a piano-wire *impossible*, and any factory or conservatory undertaking to teach the splicing of piano strings would begin a task never before attempted, and one which might be continued to the end of time with unattainable results, no matter how often they were to *splice the main-brace*, a nautical phrase well understood by mariners.

The statement of Mr. J. G. Switzer to the effect that an institution—the New England Conservatory—can turn out "better and more practical tuners in six months than the factories can in five years," is entirely erroneous, to say the least, and is an assertion so at variance with facts, common sense and experience that it may be pardonable in me to dismiss it without further comment. Still, my object in writing this is not to divert patronage from what is doubtless an excellent school of instruction for such as have not facilities for entering the more practical school afforded by a well-conducted factory. Much can be learned and great advancement made in such an institution, and, for my own part, it would please me to see it thrive and turn out ornaments to the profession. Even were there only half the number of pianos that are stated as being in the conservatory, there would even then be an amply sufficient number for the use of students of the art of tuning. The reference made to ladies as *tuners*, though it is flattering to them, is not altogether correct.

Nature, while she has invested them with organisms that are peculiarly susceptible to impressions and sensitive to vibrations, has denied them the necessary strength and power of endurance which are inseparable from the profession of tuning. It is quite a mistake to say that factory tuners *depend* upon mechanical skill; other conditions than that are necessary to make them good tuners. But ladies, as a rule, are unfitted for an occupation of this kind. Their attire is such as to interfere with free movement, and until it is so enlarged or loosened as to give them greater ease and freedom of action they will never be able to cope with men in mastering the complicated mechanism of the modern piano. The amount of effort necessary in moving a heavy piano, the lifting of the top, the leaning, stooping, bending, kneeling and twisting involved in getting at various parts of the instruments, such as the tuning pins, dampers, action, sounding-board and the like; the physical strength and precision required in hammering, bolting, boring and screwing; the inconvenience of being compelled at times to crawl under the piano and assume unnatural positions when repairing or wedging cracks in the bottom of an instrument, or stopping the squeaking, creaking, rasping noise, which so often emanates from the trap works and pedals, all these combined annoyances and requirements necessitate more trouble, inconvenience, endurance and strength than a lady could possibly exert without subjecting herself to a mental and physical strain that would affect her nervous system, induce faintness, prostration, headache, debility and a long train of evils peculiar to her sex. No doubt female tuners, when aided by the New England Conservatory, can find profitable employment to the extent of their ability in the sunny South, but it should be generally understood that, as the weaker vessel or element of humanity, they are unfitted to labor with the dispatch and efficiency which are characteristic of men who are practical and thorough tuners. Let us suppose a case in point and in it imagination shall go not a whit farther than the reality.

A factory or wareroom employing one or more lady tuners from the New England Conservatory receives a tuning order from a party residing fifteen or twenty miles away. The tuner is required to be at the house not later than eleven A. M., otherwise the family will be absent, and no admittance can be gained. The order is duly handed by the firm to a tuner, Mrs. Weatherwax, or Miss Brightlark. Next morning the latter rises, like Aurora, at the dawn of day, and having little time to spare, dresses hastily, partakes of a light breakfast, and, seizing her satchel full of implements, weighing from ten to fifteen pounds, starts for the car that is to take her to the depot. A conductor notices her awaiting the approach of his car, but as it is full of naturalized citizens from sunny Italy and Erin's Green Isle, on their way to their daily labors, does not stop, and the lady is not fleet and agile enough to run and jump on the platform. In an agony of suspense she awaits the next car, and is fortunate in obtaining a seat, into which she sinks with a smile of thankfulness on her features. The car seems to move along too sluggishly, but at last reaches the depot, and she barely succeeds in catching the train as it is about to move away. In due course she arrives at Cabbageville, but finds to her dismay that the party to whose house she is going lives on the summit of a hill, two miles from the depot. As the farmers have their horses at work in the fields where they are cultivating kidney-beans and leguminous seeds for shipment to Beantown, there is nothing left then but to walk, and this she determines to do. The month being August and the hour nine A. M., the sun is well up, and indications point to a nice, warm day with the thermometer perhaps 95° in the shade. But she presses forward on her mission like a heroine, and eventually reaches her destination. Upon entering the house she is in a profuse perspiration and almost overcome with the heat, but after resting a

while and sipping a glass of pure spring water or cold milk, tendered her by the young lady of the house, is sufficiently recovered to commence her labors on the piano. The instrument being a large square, the top has to be taken off, and as she cannot do this unaided, the hired man is sent for to assist her. While this operation is going on the youthful members of the family come straggling in, the servants have come up from the kitchen and are lounging in the hall interestedly watching the proceedings. After having abstracted from the sounding-board several hair-pins, a slate-pencil, some peanut-shells and a variety of other articles, in which she has been kindly aided by four or five precocious, jabbering urchins, she with difficulty clears the room of the noisy crowd and is for a while alone with her own reflections. Having discovered that the action needs regulating, and must, therefore, be taken out, she frees it from the screws, but cannot, with her limited strength, withdraw it from the case. The hired man's assistance is again called into requisition, and under her guidance the action is removed and he is temporarily dismissed. As it is now past eleven o'clock and not one note of the piano has been tuned, the family conclude to abandon all idea of attending the Sunday-school picnic which they had hoped to grace, and sulkily resign themselves to their ordinary avocations. Meanwhile the necessary repairs to the action are going on. Some parts require to be glued; but the lady, after fumbling among her implements, discovers that she omitted to bring along her glue-pot and plane, and as there are none in the house, one of the urchins is dispatched to Farmer Plowman, a quarter of a mile distant, to borrow them. In the interval Miss Brightlark takes her seat at the family dinner table, and during the repast each morsel of scandal which the neighborhood affords is seized upon and discussed with true feminine avidity. The repast over and a glue-pot and plane having been brought by the possibly future president, operations on the piano are again renewed, and when the action is ready the hired man is summoned to place it in the case.

The process of tuning now begins; but Miss Brightlark finds it almost impossible to obtain unisons, by reason of a diabolical uproar made by the children who constantly run in and out of the house, up and down stairs, to the barbaric sounds of a mouth organ that has been presented to one of them and which each is desirous to perform on in turn. The piano is at last tuned, however; the squeaking of the trap-works and pedals stopped; the hired man has put on the top, and the instrument is pronounced in perfect order. Miss Brightlark now rests awhile and enjoys before leaving for home the pleasure of conversation with the young lady of the house, and, perhaps, the additional gratification of hearing her perform the "Maiden's Prayer," the "Mocking Bird" and "Nun's Prayer," &c.

Next day, upon going to the wareroom in an exhausted condition, she is berated for not having returned sooner and accused of having gossiped away a good deal of valuable time; told that such a course does not pay, and that three pianos which have to go out when tuned are now awaiting her attention, &c. This makes her sick at heart, and mentally conclude to link herself to the engaging young drummer from Spongetown, who proposed to her on the cars, and thus hang up her tuning-hammer forever.

But to return to the stronger sex, among whom, in this country, are found some of the best tuners in the world. Why the violent tirade against tuners which has been going on in a portion of the musical press of this city so long a time? For what good reason is it sought to shift upon the shoulders of tuners the responsibilities for which manufacturers should more properly be held accountable? Shall the poor tuners forever be the scapegoats to carry the sins of incompetent mechanics and manufacturers into the wilderness?

Things have now come to such a pass that it seems as though every effort were made to traduce the name and fame of tuners in general; to degrade and hold in contempt the noble art of which they are the votaries, and otherwise belittle the tuner's calling, as though, in sooth, it were beneath the occupation of a hod-carrier or bricklayer. Some people seem to regard a good tuner as one who knows but little of his fine art, and *nothing in addition to it*. Is a good tuner to be called a humbug and a fraud because he fails to put in tune a piano which is mechanically defective, as hundreds and thousands of instruments scattered broadcast over this country undoubtedly are? Is he, whose occupation is not that of a mechanic, to bear the blame because he cannot satisfactorily tune pianos that have broken bridges, cracked sounding-boards, loose pins, badly-wound and tempered wires, disjointed cases, split or warped pin-blocks, imperfect actions, and the like? Should an entire factory and its appurtenances be carried to the piano wherever it may be, in order to put such a piano in condition to be tuned, or should the instrument be first sent to a factory for repairs before it can fairly be given him to tune? Let manufacturers weigh these matters, and they will, perhaps, make greater allowance for their tuners than they do at present, and also *pay* them better.

Two gentlemen following my own line of occupation recently met unexpectedly, and in briefly discussing tuning matters said one to the other: "I am disgusted with the business and have half a mind to throw it aside and adopt that of a plumber; for in following my own avocation I find I am looked upon with low suspicion and distrust—am berated, lectured and found fault with by those who know nothing of my art, and are consequently incapable of instructing me, as they often insolently attempt to do. Some of these people are manufacturers, who, while they know the mechanism of a piano, are entirely ignorant of the first principles of the art of tuning. And, again," said he, "what is there more objectionable to a good tuner than an assumption, swaggering salesman, who will, before customers, assume with lofty airs, to call the tuner to account for this and that defect which has no existence but in his own brain? Why," he continued, "I would rather a great deal be a plumber, for he takes his own time in fixing the drainage and water pipes in houses of the rich and the poor, and is regarded as a public benefactor by the one class and the other, while the tuner is looked upon as an intolerable nuisance, a 'necessary evil,' whose services should be thanklessly dispensed with at the earliest possible moment."

Thus, gentlemen, it would appear that tuners generally, from the worst to the best, have good cause to find fault, and throw back the stigma that is sought to be fastened on them. Some time, when at leisure, my pen may contribute another article to the columns of THE MUSICAL COURIER, if permitted so to do, and meanwhile you have my thanks for courteously granting me so much of your space on this present occasion.

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—C. W. Botkin & Co. is the name of a new firm selling pianos and organs in Circleville, Ohio.

—Mr. Augustus Baus left for Chicago and farther West last Sunday morning on important business.

—Thomas Kelly, furniture dealer, 263 Sixth-ave., is going into the retail piano business on a large scale.

—A Mr. Brenner, or Bremner, will take charge of the Augusta branch of the Ludden & Bates Southern Music House.

—The celebrated Miller Organ Company, at Lebanon, Pa., is building a pipe-organ factory in addition to the reed-organ works.

—Mr. H. Williamson, now at 2027 Franklin-ave., Philadelphia, has opened a branch house at 930 Arch-st., in that city. The Baus piano is Mr. Williamson's leader.

—Shearer & Co., of Oneonta, N. Y., write: "May the shadow of THE MUSICAL COURIER never grow less." Kranich & Bach pianos take the lead with Shearer & Co.

—Mr. George Bothner, the action maker, celebrated his sixtieth birthday last Saturday. Mr. Bothner has spent twenty-five years of his ripe old age in the action business.

—Old Gentleman—"Have you any plane-tree wood?" Timber Merchant (whose hopes are raised in anticipation of a good order)—"Yes, sir; pray walk in, sir; as fine a stock as in town, sir. Would you prefer it in the plank or in the—ah—log?" Old Gentleman—"Oh, thank, I'm not particular. I want a bit for a fiddle-bridge."

—The Mathushek Piano Manufacturing Company has leased the building No. 3 East Fourteenth-st., and will have its ware-rooms in that new and elegant location after next week. This is one of the most progressive steps ever taken by this company, which will find that its trade will now increase beyond everything hitherto done by the Mathushek people.

—Mr. Simon Krakauer, whose 70th birthday was on Sunday, was somewhat surprised when he discovered that the three boys, Julius, David and Daniel Krakauer, had made extensive preparations to celebrate his birthday. The spacious ware-room on Union-sq. was tastefully decorated with palms, an orchestra produced melodious strains, delicious edibles were served, and the festivities carried on until an early hour in the morning.

—Newby & Evans intend to occupy the whole of the factory on West Forty-third-st. by November 1, of which they at present occupy one-half. By taking the other part of the factory, which they now will do, the working capacity would only be meeting the necessary wants of Newby & Evans's steadily increasing business. Their style B mahogany piano is in construction; the tone is sweet and clear; the touch elastic and pliable. The business was never in a better condition than it now is.

—The Dunkirk (N. Y.) *Observer-Journal* of the 9th inst. informs its readers all about the new and handsome piano, organ and music store opened in that city by Mr. A. N. Merrill. The paper says:

There are pianos of all these makes: George Steck & Co. and Kranich & Bach, New York, and Hallet & Cumston, of Boston. They are of all styles, and in walnut, ebony, rosewood and mahogany cases which are models of convenience. On the left side of the store are organs in great variety. The United States, Estey, Wilcox & White and Century manufactures are shown. There is a large number of each class of instruments, pianos and organs, and they are so arranged that comparison and test are easy. The show-cases and wall-cases contain all kinds of smaller musical instruments and accessories and parts. Mr. Merrill carries a full line of music as well.

—Otto Wessell, Esq., of the action firm of Wessell, Nickel & Gross, left for Chicago via Fort Wayne, Ind., last Friday. At Fort Wayne he has visited his brother, John Wessell, formerly master machinist of the Pittsburgh, Fort Wayne and Chicago Railroad, but now retired. Mr. Wessell's parents resided in Chicago when young Otto was three years old, but left there at that time, when, of course, the city was small. This is Mr. Wessell's first visit to that city since his third year. He will find it quite changed.

—SHE HAD HEARD HIM BEFORE.—He had brought a friend to her reception and was going off to some other party with her husband.

"Anderson," he said to the hostess, "Anderson's all right as long as he doesn't begin to sing. As soon as he begins to sing send him home."

"Very well, my husband is all right, too, till he begins to sing. If he begins to sing put him out, but don't let him come home."

—*San Francisco Chronicle.*

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—Mr. Wm. R. Gratz, formerly a traveling salesman for various piano houses, has signed a contract to represent in this city some of the largest European firms. He will by the first of December have in readiness a loft for occupancy on Broome-st. Mr. Gratz will represent several of our home firms as well as foreign makers.

—Haines Brothers are doing a large trade from both the factory here and their Chicago house. The firm has never before experienced such a rush of trade.

—White, Smith & Co., the Boston publishers, have leased the floors No. 8 East Seventeenth-st., under the Brautigan ware-rooms, and have opened an extensive business here.

—Mr. Henry Behning, Sr., states to us that in all his experience in the piano trade he never saw such a demand for high-grade pianos as his firm is endeavoring to supply at present. The factory is very busy.

—See full-page advertisement of C. C. Briggs & Co. in this number of THE MUSICAL COURIER. That firm shipped over one hundred pianos last month, and is running its factory on full time to fill orders. Try the Briggs piano if you want an instrument that will sell well and give satisfaction after it is sold.

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WANTED—By a young man, who is a competent tuner and retail salesman, formerly with Chickering & Sons, a position with a firm of piano manufacturers. References first class. Address C. C. C., care of MUSICAL COURIER, 25 East Fourteenth-st.

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WANTED—Information from dealers in pianos, who have received notices from banks of notes due or payable, which notes were never given by said dealers. If any dealer has a notice in his possession received by him from any bank and which notifies him that a note or notes of his are payable at said bank and he knows that he never gave such a note, he would oblige us and the honest piano trade by forwarding said notice and communicating full particulars to the editors of THE MUSICAL COURIER.

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THE item published in a certain paper, stating that if Mr. Horace Waters, Jr., started in business here and sold instruments stenciled with his name, he might cause serious complications with the concern of which his father and brother are members, is simply ridiculous, to say the least. Horace Waters and Horace Waters, Jr., are two separate and distinct beings, and each has the same privileges under our laws.

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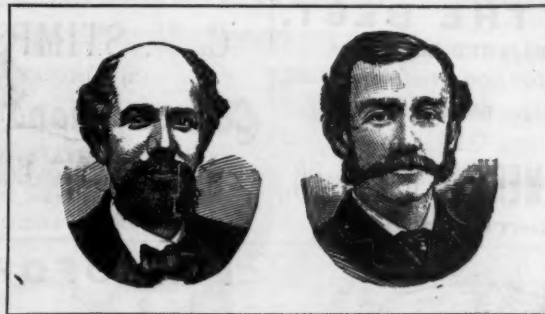
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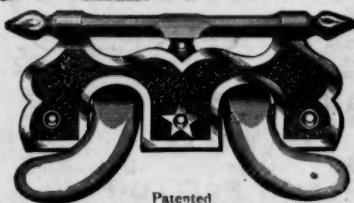


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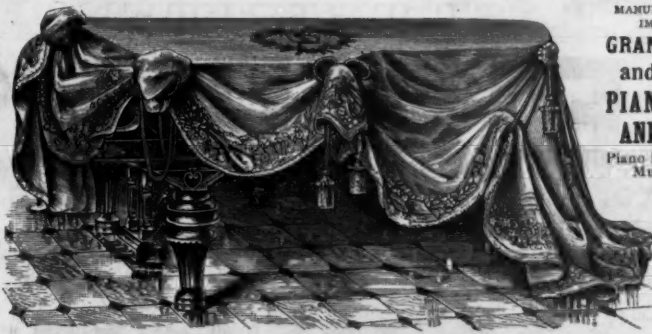
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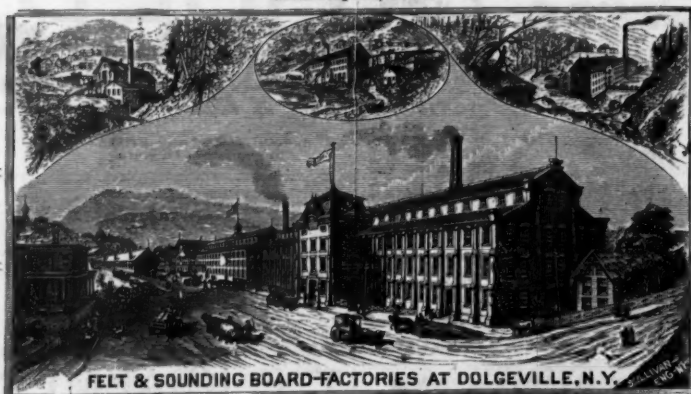


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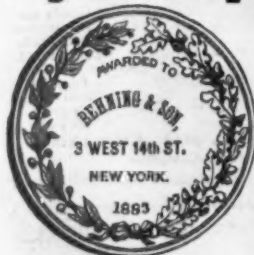
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